




in



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THE UNIVERSITY OF CHICAGO



**PRESBYTERIAN**  
**ST. PAUL'S**  
 PRESBYTERIAN CHURCH  
 James and Jackson Streets

Sunday will mark the 12th anniversary of Dr. Drummond's induction, who will preach at both morning and evening services.

It will be Thanksgiving and Re-Dedication day.

7 p.m.—Subject, "CO-OPERATIVE FAITH."

Special music at both services to be rendered, under the direction of Mr. W. A. Clapperton. The soloist at the morning service will be Miss Margaret White, who has just recently been appointed to be principal soprano of St. Paul's.

Sunday School and Bible Classes at 9 a.m.

Special invitations are extended to the many friends of Dr. Drummond in the community, and all members of St. Paul's, to be present at the services to-morrow.

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**Central Church**

Cor. Charlton Ave. and Caroline St.  
Dr. Sedgewick at both services.  
11 a.m.—"THE NEW SPIRITUAL IM-  
PULSE."  
7 p.m.—"SPIRITUAL RESURRECTION."

**Stratford Church**  
Cor. Pear and Morden Streets.  
Minist'rs, Rev. S. Burdette Russell,  
Phone 414. 161 Bold Street.  
12 a.m.—Young people's societies.  
11 a.m.—Prayer to Blessings.  
2:30 p.m.—S. S. and Bible Classes.  
7:30 p.m.—Bible School.  
Preacher, Rev. S. Burdette Russell.  
Singing, by the choir.  
Bible organs and  
other leaders.  
Strangers cordially invited.

**Knox Church**  
Corner James and Cannon.  
11 a.m.—"The Things That Are God's"  
2 p.m.—Sunday School.  
7 p.m.—"This Wonderful Year."  
Rev. Dr. Hunter will preach at both  
services.

**MacNab Street Church**  
Corner Hunter St.  
Rev. H. R. Ketchum, Minister, the Manse.  
The Minister will preach at both ser-  
vices.  
11 a.m.—"Christ's Appreciation."  
7 p.m.—"Privilege and Providence."

**St. Andrew's Church**  
Corner Smith avenue and Barton street  
Rev. J. A. Wilson, R. A. Buehler  
Pastor and Organist  
11 a.m. and 7 p.m.—The pastor at both services.  
Evening sermon, one of a series on  
St. S. and Bible Chapters, at 7 p.m.  
Housed

**St. Giles' Church**  
Corner Main and Horton  
Rev. W. A. Melrose, Minister  
R. F. Bantourne, Organist  
11 a.m.—Forward Movement. Thank  
giving service. Subject, "Prosperity the  
Gift of God."  
8 p.m.—The Lord is Great." Soloist,  
W. McCutcheon.  
9 p.m.—Subject, "The Deeper Question  
of All."  
Antiphon, "Flere Was the Wild Bird."  
Soloist, Miss McLean.  
Good music. Strangers welcome.

**St. John**  
King street east, corner Emerald street.  
Rev. R. T. Cockburn, Ph. R., acting  
pastor, 133 Catherine St. N. Phone R. 6.

11 a.m.—Rev. Austin L. Dodge, M.A.  
3 p.m.—Sunday School and Bible Class.  
7 p.m.—Rev. R. T. Cockburn, Ph. R.  
Everybody welcome.

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had also received financial help from a  
brother. Unsuccessful investments caused  
the depletion of her income and led her  
to kill the little girl, intending after-  
wards to kill herself.

**BRITISH SILVER.**

**Coinage is to Be Reduced in Finesness.**  
(A. P. Special Cable.)  
London, Feb. 14.—A silver coinage bill introduced in the House of Commons by J. Austen Chamberlain, Chancellor of the Exchequer, proposes to reduce silver coins from 925 to 500 fine, according to a memorandum issued to-day. It is said that with silver at 88 pence, the intrinsic value of a one-shilling piece of 500 fine would still be considerably more than the intrinsic value of a one-shilling piece of 925 fine in July 1914.

**Accursed thirst for gold! What dost thou not compel mortals to do?—Virgil.**

**at climbs to the top. Get**

100







# TABLE ALL-SET

For a successful formal dinner party.

Sketches from life by  
Westerman

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NEWSPAPER SYNDICATE



New-rich—He's  
glad to be in and  
doesn't care who is  
his partner.

Old-rich but losing out—  
She's willing to because she thinks  
she may pick up a few ripe stock  
tips and get a line on his system—

and the crusty old  
"batch" who is  
bored by every  
thing anyway.

Nobody home  
from the  
chin up—  
Nothing bores her.

The "blase"  
widower  
and—

the  
baby  
vamp.



The celebrity who  
can talk about him-  
self all evening—

The woman who adores  
celebrated people—  
nothing makes her sick.

The man who  
is "suing"  
for his—

and the woman  
who has just  
obtained her divorce.

The fat man and the fat  
woman exchange their reducing  
stunts and formulas.—



Solemn men whose  
wife has been away  
for three months—

and woman who can't  
get her husband to go  
away for a week end.

The  
father  
of six—

and the  
mother  
of five—

and a  
couple of  
golf nuts—

"Now I had sliced  
my approach into  
the rough and she—"









Each member will be paid 100,000 francs yearly, the chairman receiving an extra 50,000 francs for entertaining.









Hat in Morning Glory Shades with a Facing of Rough Straw and Wreath of Morning Glories.



A Broad Brimmed Affair in Yellow Tegal Encircled by a Canary Color Ostrich Plume. Is Both Smart and Becoming

Raffia, Flowers  
and  
Embroidery  
Important Mil-  
linery Features



Embroidered Satin Is One of the Practical Notes for Between Season Wear.



Hat of Raffia in the Natural Shade. Wool Flowers in a Variety of Colors Are Placed at the Front, and Blue Shaded Moure Ribbons Are Tied at the Back.



Paris Runs to Rather Extreme Shapes. Soft Raffia Is Here. Shown with a Crown of Satin. Copyright Underwood & Underwood



Purple Straw with a Satin Crown Is Dashing When Two Flat Wings of Iridescent Hue Are Laid Flat on the Top.



Braided Fabric Turban Suitable for Wear with the Tailleur or the Spring Suit.



Flowers Trim This Conservative Turban of Satin for Spring.



For the Youthful Face a Turban of Satin Embroidered in Blue and Gold and Finished with a Large Blue Tasseled Is Chic and Suitable.

# THE THEATRES

## AND THOSE IN THE FOOTLIGHT GLOW

The incomparable Naimova, wonder woman of a thousand moods, will be seen next week at Loew's in "The Brat," a role which is totally unlike any other in which she has appeared. Bombs with tragedy, red lantern with smiles, or displaying the quips of comedy, the Russian star is at all times amazingly original and dynamic.

the "star of a thousand moods" portrayed them all.

The story of "The Brat" is familiar to the majority of showgoers, who will remember the homeless waif who is rescued from the night court, where she was held on a trumped-up charge, by a novelist in search of inspiration. She is taken home by him, clothed, fed and made comfortable, and becomes his devoted slave. Her benefactor finds inspiration in her ready wit and ready value, but she mother and his daughter are disgusted at what they term a "novel" situation. From the unusual situation many incidents develop which make up a story of thrilling human interest, and a climax of much charm.

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Just about the cunningest, cutest, canst cut-up anybody could possibly imagine are Brown's Dogs; and the hideousness of the city will surely be due to a troop of new "Ladies" doggie come to Loew's. The things these super-dogs can do are truly amazing, and show the result of the most patient training and the possession of almost human intelligence.

A Bovey Courtship, as entitled by McLaughlin and Evans, and a wide assortment of supplementing screen entertainment round out an excellent bill.

NORMA TALMADGE COMING. Next after next week Norma Talmadge will be the supreme attraction at Loew's, appearing in her latest film triumph, "The Love and Lies." It is a romantic picture story in which she is called on to play three roles in the revealing of an enthralling love story. It's one of Norma's most brilliant roles in connection with this picture. Norma Talmadge, elsewhere in this issue, has made the announcement of a prize contest.

## LYRIC

Amelia Stone and Arman Kalis are the headliners at the Lyric Theatre next week. Miss Stone, for a number of years, was a great favorite on the vaudeville boards, will be remembered as an exceedingly popular musical comedy prima donna. After a tour on the vaudeville circuit Miss Stone was prevailed upon to recast the legitimate stage, and the enjoyed numbers exhibited in a picturesque presentation is said to be particularly pleasing.

George Bobbe and Eddy Nelson, with their comedy conception "His Girl," form the extra added attraction of the Lyric. A man never tired of falling in love, and as seriousness is the keynote of comedy, the girl question features his form and the basis of much theatrical fun. It is the basis of the offering by Bobbe and Nelson. Here are two chaps, with bright and breezy personalities and a happy knack of putting songs and stories over to the best advantage. They should go "big."

Jack Ingalls has an offering which he terms "The Whims-Bang of Joy." The whims-bang was a nasty little visitor in France, as it had a bad habit of scattering its contents rather carelessly. Mr. Ingalls is the same with his amusing patter which contains many laughs. Until recently the vaudeville partner of Jim Duffy, who were known as "two of the neighbor's children," Mr. Ingalls now describes himself as "one of the neighbor's children," and he is just as amusing in the single role as was when working double.

Grey and Old Rose suggests daintiness, and probably this is the reason a pair of young sons and dance artists made up to the Lyric Theatre to title, "Grey and Old Rose." Here we find a boy and a girl who have deliberately hidden their true identity under a bushel, and have preferred to establish a trade mark. They have done so well that the term Grey and Old Rose means as much in the theatre as it does in the commercial world. A pretty stage and well expected song and dance oddity is their offering.

Page, Mack and Mack, comedy equilibristas, present a series of stunts that are remarkable. Their work is neat and rapid.

The screen features will be the William Fox screen production, "The Lone Ranger," with the ace of screenmen, William Farnum, taking the star role. In addition there will be a one and a two-reel comedy feature, topping off with the ever-interesting British-Canadian Pathe News. This is completed by Newsy's New, a musical comedy duo in a striking and dancing.

Belle Querly Preserved.

A steel ladle seven inches long, supposed to have been used by Indians in melting lead for bullets, was found imbedded in the heart of a red oak tree sawed up for firewood at South Alton, Pa. It is believed to have been driven into the tree when it was a sapling.

## CANADA WILL STAND ON RIGHT

Will Not Give Up Status As a Nation.

Four Other Dominions Back Us Up.

Ottawa, Feb. 13.—Press treaty reservations combine subjects of close consideration in Government circles, but so far there has been no development in the situation. The formal representations made to the Imperial authorities this morning fully presented Canada's case in regard to the League of Nations.

While there is no official announcement to this effect, it is understood that the stand of the Canadian Government in regard to the voting power has the support of the other four overseas governments. However, counted among the original members of the League of Nations. The four are Australia, South Africa, New Zealand and India.

COMMENT IN WASHINGTON. Washington, Feb. 13.—Press dispatches stating that Canada had asked Great Britain not to accept the treaty reservation proposed by the Republic, an element in the United States Senate with regard to the voting power of the British Empire, caused

some comment in Washington to-day; but there was no evidence that it would stir emotions on the majority side to modify the reservation.

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## POLAND AGAIN A SEA NATION

Troops, On Own Soil, Dip Colors in the Baltic.

Sea Coast Surrendered to Prussia.

Warsaw, Feb. 13.—Polish troops, standing upon their own soil, dipped the national colors in the waters of the Baltic on Tuesday after the absence of Poland as a sea nation for 16 years.

Throughout the new republic's history and a holiday spirit prevailed in commemoration of the historic event. At Puck, on the Baltic, General Haller, commander-in-chief of the Polish armistice, proclaimed that justice had at last triumphed, giving Poland access to the sea. "Poland will defend this historic strip of land with its very last drop of blood," he declared.

"The only thing that keeps the naked little dog of Love from laughing in his sleeve," observes the Czech Bachelor, "is the fact that he hasn't any."



MISS MARY HA LORBER

One of the stars in the spectacular production of "Chu Chin Chow" to be presented at the Grand Opera House all next week.

## AMELIA STONE AND ARMAN KALIS

The headliners at the Lyric next week is in conjunction with the Act of Serendipity, William Farnum, in the six-reel photoplay, "The Lone Ranger."

## GRAND

In connection with the appearance of the big Oriental extravaganza, "Chu Chin Chow," which P. Ray Comstock and Morris Cost will present at the Grand Opera House all next week, it is interesting to note that several new wrinkles in stage management make their appearance, most of them having been imported from London, where "Chu Chin Chow" is now in the third year of its success. In preparing this production of "Chu Chin Chow" the London original production by Oscar Asche has been faithfully copied. The two new inventions—which will unquestionably revolutionize stage management and other productions in America—must properly be credited as the inventions of Mr. Asche.

The first idea, that of the small "close-up" view of a scene through shutters that open and close a small aperture in the drop curtain, can first be described as a variation or adaptation of the familiar "close-up" of the moving picture. The camera itself is suggested by the shutters that open and close, giving the effect of a "fade-in" and "fade-away."

The drop curtain of black velvet falls, and the stage is darkened. Then a tiny spot of light appears in the centre of the curtain. It grows larger and larger as the shutters open like the shutters of a camera—until one sees a perfect Moorish Arch about 12 feet high and 15 feet wide, this arch enclosing a small stage elevated two feet above the ordinary stage level. The scenery and the lighting of this miniature set seem to bring the audience closer to the players. Also, by proposition, the players seem larger as they loom up larger in the perspective. These scenes, played in the arch on the miniature stage, last just five or six minutes, and then the shutters automatically close, the lights fade away and the scene dissolves from view just as one sees a fade-away in a moving picture.

The other striking novelty of "Chu Chin Chow" is the use of the "close-up" view of a scene through shutters that open and close a small aperture in the drop curtain, can first be described as a variation or adaptation of the familiar "close-up" of the moving picture. The camera itself is suggested by the shutters that open and close, giving the effect of a "fade-in" and "fade-away."

"Chu Chin Chow" so far as the stage is concerned is the mechanical means employed to make the change of scenes. Naturally, the public knows little of the interior mechanism of a theatrical stage, but theatrical people themselves marvel at the rapidity with which these big scenes have been completely changed, in less than 20 seconds.

To be perfectly exact, any theatre where "Chu Chin Chow" is presented must have three stages instead of one. There is the big ordinary stage on which the biggest acts are shown. There are two other stages, each five feet wide, twelve feet deep and fifteen feet high. They are mounted on rollers, operated by electric motors like the small baggage trucks seen in railway stations, and each is completely equipped with footlights, wings, a fly gallery, spotlights, a switchboard, and all the other paraphernalia necessary to showing a scene.

The stages are kept in the wings at right and left of the big stage. When the black curtain falls on the end of the scene, one of these smaller stages is propelled by electricity to the exact position in the centre of the big stage, and directly behind the opening in the velvet curtain, already referred to. The smaller stage has been set previously with all the necessary scenery, and even the actors employed in the scene are on the portable stage when the motor draws it to its position behind the velvet curtain. The electric connections have already been made, the lights are turned on, and the shutters then open to display the scene to the audience.

When this scene is being played on the portable stage, scene shifters are busily engaged in preparing the big stage for the next scene. At the same time workmen on the other portable stage, still in the wings, are busy preparing the scenery of that small stage for another front scene behind the Moorish arch. The moment the small scene is over, the shutters close, the portable stage is drawn by electric motors to the right or left of the stage, as the case may be, to get it out of the way, and the big curtain again rises, upon a full stage of incomparable beauty.

This process is repeated thirteen times during the three acts of "Chu

"Chu Chin Chow" and the rapidity of the changes is astonishing. The changes are generally made with greater facility than if the revolving stages were used.

There is another new wrinkle back of the scenes—a series of canvas dressing rooms, like tents, in one of the big corners of the stage where scenery is not stored. These dressing rooms are used only during the last act, and are for the use of the twenty-four girls who appear as mannequins in the hazard scene. The dresses some of these girls wear are almost eight feet in diameter.

## LOEW'S

The announcement by Manager Norbury of Loew's to-day that the superb new Naimova photoplay will be the foremost attraction of the film bill at his house all next week is one that will cause among lovers of the best in motion pictures a farore of interest which will doubtless result in packing the house during the entire engagement. In that remarkable fascinating play, "The Brat," with the screen adaptation of which Naimova herself had much to do, the celebrated star will give a characteristically vivid portrayal of the little waif who became "oppy" for a famous novelist. Full play for her swiftly changing moods is afforded her. Keenly alive to the sex of life, it is true of her that as Naimova, the woman, and Naimova, the great artist, she is never the same. Her tactics, ever-changing personality is embodied in her wonderful screen portrayals, and her transitions from one mood to another are such as to amaze her admirers. She is, in fact, a woman of infinite variety, and in her study of the strange little waif, who runs the entire gamut of the emotions. Never has she had a role which calls for so astonishing a display of her powers of mimicry, facial expression and pantomime. The Brat is a creature of moods as variable as April weather—as fleeting as a bubble dancing on a bubble. And

the story of "The Brat" is familiar to the majority of showgoers, who will remember the homeless waif who is rescued from the night court, where she was held on a trumped-up charge, by a novelist in search of inspiration. She is taken home by him, clothed, fed and made comfortable, and becomes his devoted slave. Her benefactor finds inspiration in her ready wit and ready value, but she mother and his daughter are disgusted at what they term a "novel" situation. From the unusual situation many incidents develop which make up a story of thrilling human interest, and a climax of much charm.

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Brown's Dogs, the best-trained aggregation of canines ever seen in this city, will be one of the many attractions at Loew's next week. The groupings will like them, and the kiddies will adore them.







(Special to Times.)  
Pinehurst, N. C., Feb. 13.—J. Weller, of Hamilton, Ont., won final contest in the Timwhistles and three-ball tournament at Pinehurst to-day. Playing at club handicaps

left wing, L. Rose. Subs., Jackson Evans.  
Referee—Lesseuer.

---

Weller gathered in 42 of the points to the match, as against 36 W. T. Barr, of Dering Harbor, and for Frank S. Danforth, of New Fork.

period both teams notched a goal but in the final period Brampton scored five, while Burlington got three. The teams:

Burlington—Goal, Blanchard; de-

**Coast League Gam**

Victoria 6, Seattle 1.

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